



Wednesday, January 18, 2006
7:30 pm, Walter Hall



University of Toronto
Faculty of Music
presents

NEW MUSIC FESTIVAL
Dennis Patrick, coordinator

Graduate Student Composers Concert &
Presentation of the Karen Kieser Prize in Canadian Music

Sextet

Jason Stanford

Agitated
Apprehensive

Izabella Budai, flute; Julia Stroud, Bb Clarinet/Bass Clarinet; Tanya Charles, violin; Sarah Steeves, cello; Dan Morphy, percussion; Stephanie Chua, piano; Bill Rowson, conductor

Full Circle

Andrew Staniland

Rob MacDonald, guitar

Presentation of the Karen Kieser Prize in Canadian Music
Larry Lake, presenter

***Walking away from...**

Katarina Curcin

KAREN KIESER PRIZE WINNER

*Annalee Patipatanakoon, Lynn Kuo, violins
Steven Dann, viola; Paul Widner, cello*

INTERMISSION

Ode to Saint Thomas Aquinas

Brian McDonagh

Peter Stoll, clarinet; Lynn Kuo, Bethany Bergman, violins; Jonathan Craig, viola; Rafael Hoekman, cello; Gary Kulesha, conductor

Images, for Guitar and String Quartet

Christopher Pierce

Rob MacDonald, guitar; Patricia Ahn, Allene Chomyn, violins; Ivy Zenobi, viola; Adriana Pera, cello; Bill Rowson, conductor



*Tonight's performance of *Walking Away From...* is being recorded for future broadcast by *Two New Hours* on CBC Radio Two, Canada's National New Music Show, with host Larry Lake.

The New Music Festival appreciates the generous support of Roger D. Moore.

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

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Program Notes and Biographies

Sextet

JASON STANFORD

Jason Stanford (b.1976) grew up around the Kingston area, in rural Ontario. He became interested in studying music via the electric guitar, and from listening to classical radio broadcasts. Jason earned his Bachelor of Music and his Master of Music degrees from The University of Western Ontario, and has studied composition with Peter Paul Koprowski, Omar Daniel, and David Myska.

He has written music for all forms, from works for solo instruments up to large orchestra, and his works have been performed in Canada and the United States.

Currently, Jason is eagerly completing the final year of his doctorate in music composition at The University of Toronto, where he has studied with Alexander Rapoport, and presently studies with Christos Hatzis.

"Sextet was written hastily at the end of 2004 in anticipation of a visit to the Faculty of Music by the American ensemble eighth blackbird, who read the work in an open forum/masterclass.

The work is scored for: flute, clarinet, violin, cello, piano and percussion, and consists of two contrasting movements exploring two distinct aspects of anticipation: anxiety and apprehension.

The first movement explores anxious anticipation: the tense feeling of waiting for someone or for something to happen. The music consists of highly animated scalar passages weaving a dense contrapuntal texture imbuing the music with an agitated, on-edge feeling throughout the movement leading to a coda which fixates on an obsessive ostinato played by the entire ensemble, a musical gesture which has appeared subtly throughout the movement.

In contrast to the vigorous tense feel of the first movement, the second, more contemplative movement emerges softly and quietly, presenting very delicate and fragile textures conveying a sense of apprehensive anticipation: after waiting anxiously, apprehension emerges as you begin to wonder if that something you are waiting for will happen, or if that someone you are waiting for will arrive." - *notes by the composer*

Full Circle

ANDREW STANILAND

Andrew Staniland (b.1977, Red Deer, Canada) is a composer and guitarist. Recent commissions include works for the Amici Chamber Ensemble, the National Arts Centre Orchestra New Music Ensemble, and the Vancouver Symphony Orchestra. Andrew is currently completing his

doctorate in composition at the University of Toronto, working with Christos Hatzis and Gary Kulesha.

Andrew has been described as a composer whose "striking musical ideas are perfectly complemented by his superb compositional technique. ... [He] will emerge as one of the most individual voices in this country" (National Arts Centre Press Release, November 2002). He has received several awards for his work, including four prizes in the SOCAN young composers competition, the 2004 Karen Keiser Prize in Canadian Music, and the 2004 Toronto Emerging Artist Award. In 2002-2003 Andrew was affiliate composer with the National Arts Centre Orchestra.

"*Full Circle* is the first piece that I have written for guitar. This is somewhat unusual, given that guitar is my primary instrument; however, I did not feel ready to approach the guitar until very recently, after significant experience as a composer. With this piece, I wanted to explore the fundamental nature of the instrument. After months of thought and experimentation, I found that I was continually drawn to the natural open tuning of the guitar, and its timbral possibilities when used as a percussive instrument. These ideas became the compositional framework of all three movements.

The first movement is primarily percussive, using wooden percussive sounds in conjunction with energetic rasuagdo sections on the natural harmonics of the guitar, similar to the sound produced by a right-hand tabla drum. The rhythms of this movement are based on various prime number groupings. The second movement, still life with pomegranate, is very free and lyrical. The title refers to a traditional Korean kayagum piece that I admire. The third movement, planet waves, explores the calm, undulating and constant nature of waves. As in the first movement, planet waves is highly rhythmic in inspiration." - notes by the composer

Walking Away From... KATARINA CURCIN

Katarina Curcin is currently a doctoral candidate nearing completion of her dissertation at the Faculty of Music, University of Toronto. She received her B.A. in Music in 1997 from the Academy of Fine Arts, Faculty of Music, in Novi Sad, in her native country, Serbia and Montenegro. After immigrating to Canada in 1999 she completed an M.Mus. at the University of Toronto in 2001.

Her compositional output has included a variety of mediums. Recent compositions include *Double Concerto* for Violin, Percussion and Orchestra; a children's ballet entitled *Suite: "Princess For a Day"*; *Stabat Mater* for Organ solo, Choir and Orchestra; *Duet* for Violin and Percussion; *Walking Away From...* for String Quartet; *The Passion of the Human Heart* for Bass Clarinet and Marimba; *Oct@apus* for octet; *Dreams interrupted* for tape; and *Magic Flute*, for flute and tape. In 2003, she wrote a chamber opera, *Anna Karenina*. Her vocal output includes *Moon*, *Skylark*, *Whales* and *Four Seasons* - a Song Cycle for Soprano and Piano based on Haiku, as well as *Mlado Mome* for two Bulgarian singers and tape.

The string quartet *Walking Away From...* is a turning point in Curcin's style. She purposely walks away from traditional ways of writing and explores new techniques for strings. She walks away from precise metrical structures and at times gives the players a "controlled" freedom, with only timings indicated as a guide for duration. Having a free formal structure, the piece is filled with contrasting moods and episodes, which are juxtaposed. Each movement closes softly; the first movement ends with the cellist playing a melodic motive using harmonics; the second movement with all four instruments playing the highest possible pitch on the instrument; and the third movement with very high harmonics combined with the players whistling.

Curcin also left her country, walked away from her home where she grew up:

"The piece is divided into three movements. In the first movement I am still thinking about home. There is a quotation of a folk tune that I used to hear there all the time. Rapid shifts of mood are typical for all three movements and especially for the first one. In the second movement I am stepping back and seeing a bigger picture of the world, using a waltz-like theme. That theme is taken from *Princess For A Day*, my children's ballet suite for orchestra. The second movement could be described as a synthesis of 20th century avant-garde technique with the spirit of nineteenth century romanticism. By the third movement, the energy evaporates as the quartet plays gentle harmonics enriched with the players whistling. The open strings and harmonics are used almost throughout the movement with random short references to the previous two movements. Moving as far away as possible from any musical structure, the quartet ends in a dream-like atmosphere." - notes by the composer

Ode to Saint Thomas Aquinas

BRIAN McDONAGH

Brian McDonagh began his musical training at the age of fifteen. Two years later he made his orchestral debut with the Toronto Symphony performing the Schumann Piano Concerto. He has studied in Toronto, New York and Vienna working with Marietta Orlov, Garrick Ohlsson and Andreas Schiff. He received his Bachelor and Master degrees in piano performance from the Faculty of Music, University of Toronto. He studied composition with Alexander Rapaport in Toronto and pursued postgraduate studies in composition with Samuel Adler at the Juilliard School in New York City.

Mr. McDonagh has performed throughout Canada, Europe and the United States. He was a semi-finalist in both the Busoni International Piano Competition and the Beethoven International Competition

held in Vienna. In 1997 he released his first solo recording titled *Seminal* featuring works of Bach, Haydn, Brahms, Chopin and Bartok. In 1998 he performed a sixteen-concert solo tour of South America on behalf of OXFAM International in support of women's suffrage on that continent. Active as well in vocal collaboration, he has performed with Meredith Hall, Marianne Bindig and Andreas Bach.

His compositions have been performed and recorded by members of the Toronto Symphony and have been broadcast on the CBC in Canada and on the GRD in Germany. He has been commissioned by cellist Wolfgang Muller of the Vienna Philharmonic and by the Northlands Festival in Finland. His *Sardonic Songbook* was premiered by soprano Monica Whicher and pianist William Aide in Walter Hall, University of Toronto as part of Prof. Aide's farewell recital. The work *Posthumous Message* was broadcast on the CBC as part of a New York Relief Benefit. It was further performed as part of the Nuremberg Chamber Music Festival and was broadcast on the GRD.

In 2001 he was a top prize winner in the Grieg International Competition for Composers for his *Second String Quartet 'Homage a Edvard Munch'*, and in 2002 he was one of five composers on the shortlist of the Avery Fisher Prize in New York. He was the recipient of the 2002 European Emerging Composer Award and in 2003 became a Leighton Fellow at the Banff Centre.

Since 1993 Mr. McDonagh has maintained an active teaching schedule specializing in advanced piano and theory. In 1997 he joined the piano faculty of the Faculty of Music, University of Toronto teaching Advanced Piano Pedagogy and Piano Literature - a two year survey course of piano repertoire from the Baroque to present day. In addition to teaching he is currently pursuing Doctoral studies in Composition at the Faculty of Music, University of Toronto.

Images CHRISTOPHER PIERCE

Christopher William Pierce has been honoured with composition fellowships and awards from the Aspen Music Festival and School, Peabody Conservatory, University of Toronto and ASCAP. His music is frequently performed throughout the U.S., Canada, South America and Europe. His music has been performed by the Proteus Ensemble, Quartetto Invitato, guitarist Robert MacDonald, and the Peabody, and Arizona State University Symphony Orchestras.

Currently a doctoral student at the University of Toronto under Gary Kulesha, he has studied previously with Christopher Theofanidis at the Peabody Conservatory, and with Nicholas Maw and Chris Rouse at the Aspen Music Festival and School.

"*Images* was primarily conceived around the central voice of the guitar with each of the seven movements serving as musical commentary of an 'image' (Architecture, Sadness, and Despondency etc.). The movements surrounding the central fifth movement, Evening (Red Tree) which is based on a painting by Dutch artist Piet Mondrian, are constructed as a palindrome, with the first, fourth and seventh movement, and the third and the sixth corresponding with one another. Furthermore, although each of the movements is self contained, a numerical series lies at the core of work, serving as a kind of underlying DNA. *Images* was written for guitarist Rob MacDonald, whose poetic performance is a constant source of inspiration." - notes by the composer



New Music Festival

UNIVERSITY OF TORONTO FACULTY OF MUSIC



1.18 CONTEMPORARY OPERA SHOWCASE

Three scenes from *Urban Life*.
Composers: Brian McDonald,
David Ogden, Albert Y. Wong.
Original texts: Michael Patrick Albano

17:10 pm, Weber Hall, FREE

GRADUATE STUDENT COMPOSERS CONCERT & KAREN KIESER PRIZE IN CANADIAN MUSIC PRESENTATION

Works by Jason Stanford, Andrew
Sanford, Christopher Pierce. This
year's Karen Kieser Prize winner,
Katarina Curcin "Walking away
from..." for string quartet.

7:30 pm, Weber Hall, FREE



1.19 COMPOSERS FORUM FEATURING JAMES ROLFE

7:30 pm, Rye, 250, FREE

1.20 STUDENT COMPOSERS CONCERT

Works by Jordan Pal, Christopher
Pierce, Robert Rival, David Ogden

7:30 pm, Weber Hall, FREE

SPECIAL PERFORMANCE

Music for a Summer Evening
(*Malrakosmos III*) by George Crumb
Featuring Mark Andrews, Teresa
Zaleski, Joel Cormier and Andrew
Dunsmore

10 pm, Weber Hall, FREE

1.21 STUDENT COMPOSERS WORKSHOP

Works by Laura Silberberg, Pouya Hamidi,
Megan Shin, Jon Trueman, Stuart Dalal.

1 pm, Weber Hall, FREE

STUDENT COMPOSERS CONCERT

Works by Glenda del Maric,
Christopher Pierce, David Arcus,
Kevin Lau, Aaron Tsang, Lily Lam,
Tawny Olsen

7:30 pm, Weber Hall, FREE

Invited critic to give
Darius Patrick

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THE KAREN KIESER PRIZE IN CANADIAN MUSIC



PHOTOGRAPHED BY TONY HAUSER

Karen Kieser (1948-2002)

Karen Kieser was a passionate woman. She cared deeply about many people – her friends and colleagues, her husband Larry, her parents, siblings, nieces and nephews – and about many things – her work, her religious faith, her home and garden, travel, art and music. But Karen's strongest passions and deepest commitments were dedicated to two things: Canadian music and public broadcasting. The two came together in her distinguished career at the CBC.

Karen was born in Sutton Coldfield, Warwickshire, England, on February 19, 1948. She died just ten days before what would have been her 54th birthday, on February 8, 2002, after a courageous, five-year battle with ovarian cancer. She held no less than three degrees from the Faculty of Music at the University of Toronto: a Bachelor of Music and a Master of Music, both in Piano Performance, and a Master of Arts in Musicology. She could have had a career as a concert pianist, and indeed she gave many performances throughout the 1970s in North America and Europe, both as a soloist and with the Canadian Electronic Ensemble.

But by then, she had already been bitten by the broadcasting bug. From 1973 to 1977, while still in her twenties, she hosted important CBC Radio and CBC Stereo music programs like *Music Alive* and *Themes and Variations*. The quality of grace under pressure she displayed in that role would characterize all her later endeavours, and she never lost her focus on the audience as the ultimate *raison d'être* for a broadcaster's work.

After moving to the other side of the control room window as music producer with the flagship network program *Arts National* from 1977 to 1982, Karen spent the following decade as Deputy Head (1982-1986), and later Head (1986-1992), of CBC Radio Music. She set three records, as the youngest, longest-serving Head of Music, and – what probably made her most proud – the first woman to hold the position. Throughout her career, Karen was a trailblazer for women in senior positions at the CBC. Her tireless work ethic, her ability to master countless details while keeping an eye on the big picture, and her unique combination of unfailing good manners and steely determination, made her both an inspiration and a role model.

Karen's tenure at CBC Radio Music had many highlights, including a renewed emphasis on live broadcasts and documentaries, numerous prestigious special events and international awards, and expanded audiences. She championed the cause of Canadian music and musicians through the creation of Canadian content policies for classical music broadcasting on CBC, an ambitious commissioning program, and the establishment of CBC Records as a high-profile label with a reputation for excellence both at home and abroad. She was equally committed to finding and developing new broadcasting talent, and many of the leading lights of the

Music department today (both on and off the air) were recruited and nurtured under Karen's watchful eye.

While still Head of Music, Karen had been an eloquent advocate for the creation of Glenn Gould Studio in the CBC's new Toronto network headquarters at Canadian Broadcasting Centre. In 1992, she became the facility's first General Manager. In a very real sense, this "jewel in the crown," which combines an intimate live recital hall and a state-of-the-art digital recording studio, is another of her lasting legacies.

From 1994 until her illness forced her to stop working in 1999, Karen was Coordinator of Strategic Initiatives for CBC English Radio. Among the numerous projects she worked on during this time were the *Festival* television specialty channel application, the successful application for the CBC's pay audio channel *Galaxie*, the move of CBC Radio in Toronto from AM to FM, and a CBC Television dance special, among many others. Despite being diagnosed with cancer in 1997, Karen continued to work for another two years: a decision typical of her lifelong devotion to duty. Even thereafter, she remained active as an arts consultant, writer and volunteer, serving on juries and panels for the Canada Council, the Ontario Arts Council and Metro Toronto. In 2000, she was honoured with the Vice-President's Award for outstanding achievement in the service of CBC Radio.

Those who knew Karen Kieser well remember her warm smile, and her thoughtful concern for other people, whom she always treated with dignity, respect and countless quiet acts of kindness. They speak also of her unflaggingly positive and sincerely optimistic outlook, her restless curiosity and wide range of interests, her insatiable appetite for hard work, her ability to motivate and inspire people to exceed their own expectations, and her insistence on holding others (and most of all herself) to the highest standards of quality in every aspect of life, both professional and

personal. She conducted her battle with cancer with characteristic rigour, energy, clear-sightedness, humour, a stubborn refusal to surrender, and, in the end, calm acceptance and inner peace.

THE KAREN KIESER PRIZE IN CANADIAN MUSIC

This prestigious annual prize for the composition of Canadian music has been endowed by Karen's friends and colleagues, as a tribute to her lifelong dedication to Canadian music and musicians. The prize includes a cash award, a selection of CBC Records, a public performance of the work, and a subsequent national broadcast on the CBC Radio Two program *Two New Hours*.

The Prize is awarded annually to the best work submitted by a current composition student at the Faculty of Music and either: (a) intended for performance during that year's New Music Festival, or (b) composed during the previous twelve months and submitted to the same jury. To be eligible, compositions must be solo or chamber works, of at least six minutes duration. They may or may not include electro-acoustic elements.

The names of the winners of the Karen Kieser Prize are recorded on The Karen Kieser Award, an original work of art, commissioned from sculptor Ruth Abernethy, on permanent display in the Edward Johnson Building, home of the Faculty of Music at the University of Toronto.

Past recipients of the Kieser Prize are Abigail Richardson, Andrew Staniland and Craig Galbraith. Plans are underway for a special celebration of the fifth annual Karen Kieser Prize Presentation at the Glenn Gould Studio on January 31, 2007.

Further contributions to the endowment supporting the Karen Kieser Prize in Canadian Music are encouraged and welcomed. Please contact Marilyn Brown at 416-946-3145.

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